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off, the greenish tone to reappear. Once more the city fathers rushed to the rescue of their town's greatest art-treasure. It happened this time that the chairman of the committee had just installed a heating apparatus in his home and was enraptured with the effect of a newly discovered paint for metal used upon it. Therefore a steam-heating decorator was employed to "do up" the bronze in aluminum paint, like that on the alderman's radiators. He did it up.

Still, in the public square, at Joliet stands that jaguar fountain, freshened each year with a new coat of paint, a solemn protest against the insinuation that Americans are indifferent to art, a shining example of their method of selecting monuments.

There are two reasons why sculptors and architects seldom answer advertisements for designs. One is that they know the designs will be judged by a commit-

tee blatantly ignorant of what constitutes a good design. The other is that an artist can not travel about the country out-talking a glib agent.

In some counties there is a third reason in the shape of an ordinance requiring the committee to accept the lowest bid, just as they would in buying coal or lumber. Therefore, if by any chance Augustus Saint-Gaudens should have offered a statue at \$5,000 and a stone-cutter should have offered one at \$4,500, the work of the greatest American sculptor would have been rejected.

Perhaps the day may come when American municipalities shall be educated out of trusting to sample books and eloquent salesmen. In time they may learn that it is safest to consult experts.

In the meantime the situation in regard to our crop of soldiers' monuments is "worse and worse and more of 'em."



FIREPLACE PANEL. PRESIDENT'S HOUSE. HARVARD UNIVERSITY

BELA L. PRATT

SCULPTURE BY BELA L. PRATT

ON this and the following pages are given a number of works in sculpture by Bela L. Pratt, of Boston. Taken as a whole the group shows both strength and versatility. There is work both in relief and in the round; sculpture which is primarily decorative in intent and that which is truly monumental. The "Nathan Hale" and the "Spanish

War Soldier Boy" are both inspiring types. No less vital and significant is the Whaleman, a detached figure from the monument to native seafarers erected at New Bedford. In striking contrast is the lithe, graceful and exquisitely chaste figure of the little maid that forms a part of Mr. Pratt's exquisite "Fountain of Youth."



NATHAN HALE

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

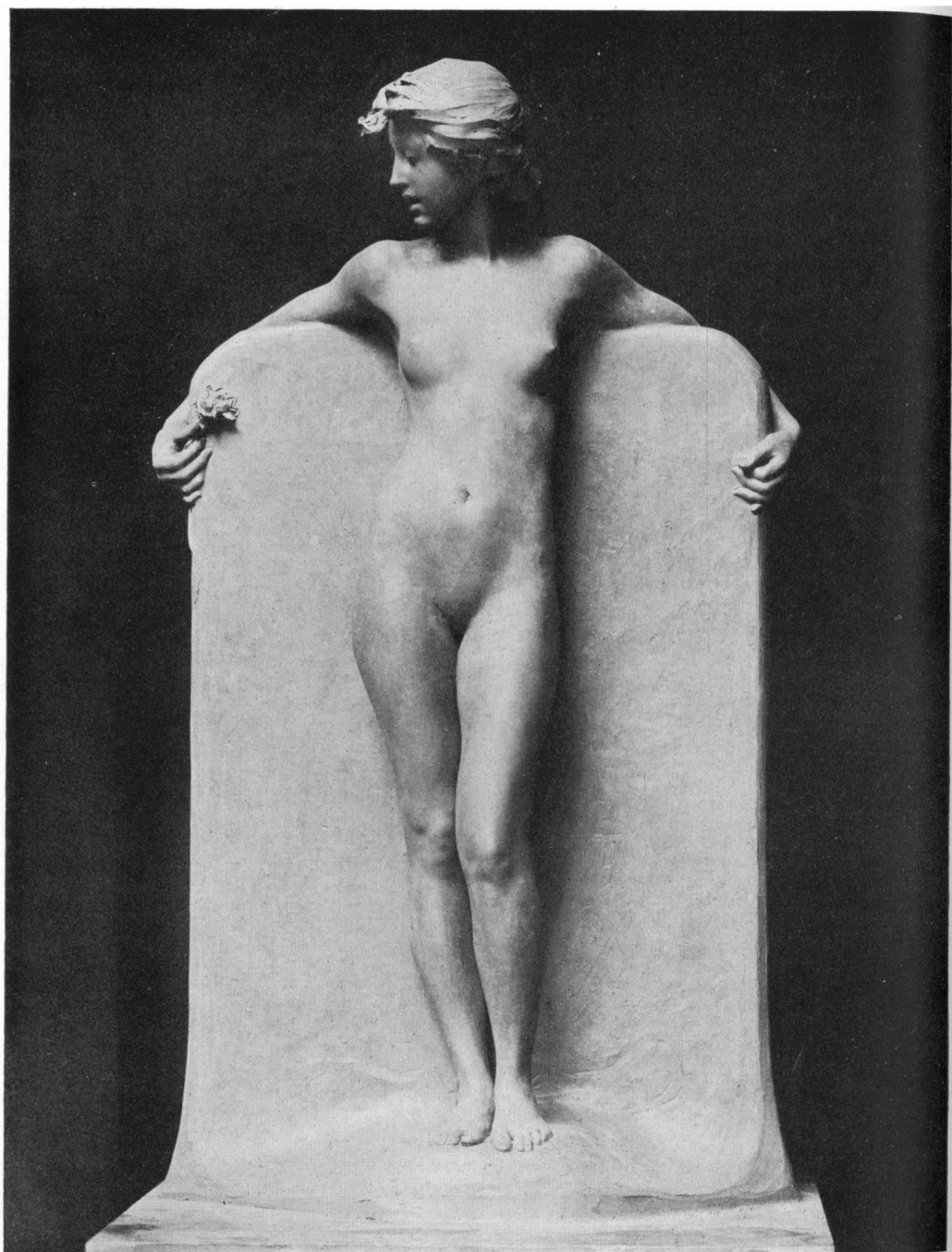
BELA L. PRATT



SPANISH WAR SOLDIER BOY

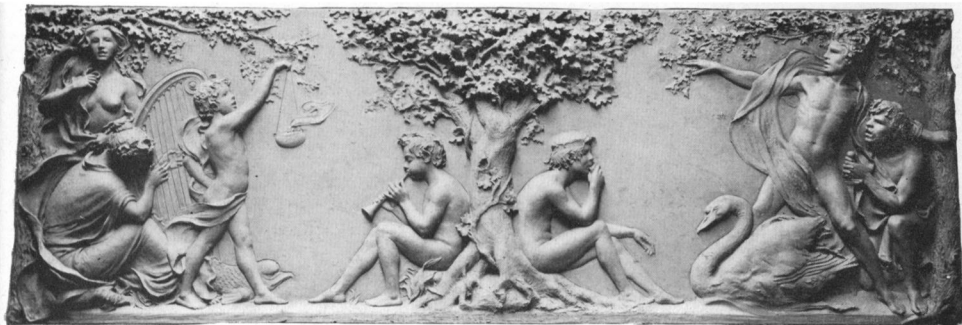
BELA L. PRATT

ST. PAUL'S SCHOOL, CONCORD, NEW HAMPSHIRE



FOUNTAIN OF YOUTH

BELA L. PRATT



MUSIC, OPERA HOUSE, BOSTON

BELA L. PRATT

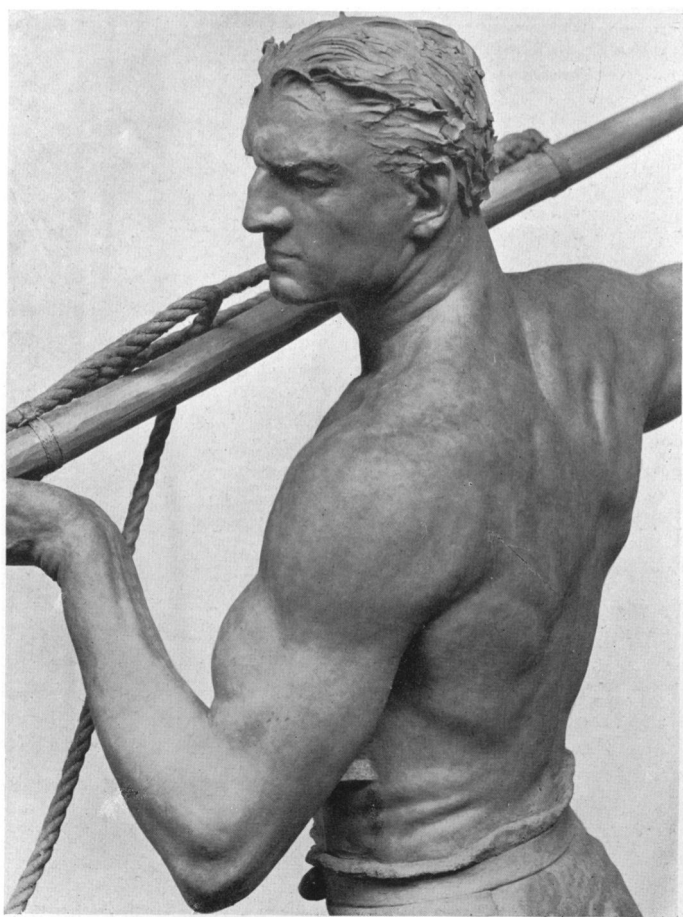


FIGURE FROM THE WHALEMEN'S MONUMENT

NEW BEDFORD, MASSACHUSETTS

BELA L. PRATT